HOME SWEET HOME ALONe

# PRODUCTION INFORMATION

20th Century Studios' "Home Sweet Home Alone" is an all-new adventure comedy from the beloved holiday film franchise starring Ellie Kemper, Rob Delaney, Archie Yates, Aisling Bea, Kenan Thompson, Tim Simons, Pete Holmes, Devin Ratray, Ally Maki, and Chris Parnell. The director of the Disney+ Original movie is Dan Mazer, and the screenplay is by Mikey Day & Streeter Seidell with a story by Mikey Day & Streeter Seidell, and John Hughes based on a screenplay by John Hughes. Hutch Parker, p.g.a. and Dan Wilson, p.g.a. are producers, with Jeremiah Samuels serving as executive producer.

## ~ A New Rib-Tickling Adventure ~

It is the last few weeks before Christmas in the sleepy suburb of Winnetka, when children are on their best behavior and dreaming of a windfall of presents. Parents, meanwhile, are irritated from the stress of holiday shopping, and are frazzled and utterly exhausted. Jeff and Pam McKenzie (Rob Delaney and Ellie Kemper) have even more to worry about this year. Jeff has lost his job, and they are thinking of selling their home but are distraught at the thought of leaving the only home their family has ever known, and right before the holidays, no less.

When the McKenzies realize they own a priceless heirloom that could fetch a great deal of money, they believe their prayers have been answered. Unfortunately, the item disappears during an open house reception, and Jeff and Pam know exactly who to blame: an annoying 10-year-old boy, Max Mercer (Archie Yates), the offspring of an equally offensive mother, Carol Mercer (Aisling Bea). The Mercers, having recently moved into a new home, are unfamiliar with the area and have yet to forge any friendships. The fact that she is British and her husband is American with a rather large family does not make things any easier. With an extended family monopolizing his X-Box and seriously cramping his style, Max stays behind when they leave to spend the holidays in Japan and has the house to himself. But the separation from his mother and the subsequent freedom and solitude is not all that he dreamed it would be.

Back at the McKenzie home, tracking down Max and the stolen treasure has become Pam and Jeff's obsession, and because they lead a relatively quiet and uneventful life, the quest becomes an adventure of sorts…and a chance to break a few rules. They set their sights on the Mercer family's home but soon discover that Max is both mischievous *and* resourceful and is ready to do whatever it takes to keep them out. Despite the hi-jinx of epic proportions that ensue, Max learns that, even in absolute chaos, there really is no place like home sweet home.

## ~ Rebooting a Holiday Classic ~

Rebooting "Home Alone" was not a simple undertaking, and it is one the filmmakers did not approach lightly. "We talked about rebooting 'Home Alone" for years, and this idea finally popped into my head,"

says producer Dan Wilson ("Patriots Day"), when explaining how and why he and his partner Hutch Parker ("X-Men: Dark Phoenix") ended up producing the film for Disney+. They came up with the idea to do the story in reverse. By flipping the original premise on its head, they would be able to retain the hilariously anarchic essence of the original movie without being a simple remake.

Their aim was not to make the kid's story but rather the story of the robbers. "We thought it was a really clever and funny idea and knew it could make a great family comedy," says Wilson. "The idea was to have two really funny comedians playing characters who are desperate yet sympathetic, and go on the journey with them as they justify their way into breaking into this snotty kid's house. That was our approach, but we found ourselves rooting for both the parents and the kid, so it became a tricky balancing act."

Wilson reached out to director Dan Mazer, who directed "Dirty Grandpa" and co-wrote the screenplay for "Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan," to gauge his interest. "I got a call about three years ago asking if I wanted to pitch a new 'Home Alone' movie they were looking to reboot," says Mazer. "I sat down and thought about it for a bit, but I couldn't think of a decent idea."

The producers knew they needed a script that would convince the naysayers that there was, in fact, a new story to be told. The challenge was making it family-friendly but still insanely funny. And they knew Mikey Day and Streeter Seidell from "Saturday Night Live" were just the guys to write it. The comedy duo behind such iconic "SNL" skits as "Close Encounters" with Ryan Gossling and Kate McKinnon and and "Haunted Elevator" with Tom Hanks and Kate McKinnon, were big fans of the 1990 film. "They are great screenwriters," says Wilson. "Very funny guys, and perfect for this type of humor. Plus, they are like kids themselves."

Day and Seidell were hesitant initially but were soon on board and working on the script, turning in a great first draft. "Dan and Hutch wanted us to come at it from a different angle and follow the adversaries, so we made our main characters the villains and created the roles of Pam and Jeff McKenzie," says Seidell.

Meanwhile, Mazer had forgotten all about the project until he received a call one year and a half later asking if he was interested in directing a new film and would he read the script. The script was, of course, "Home Sweet Home Alone," which he read with a degree of skepticism, thinking, how can we possibly make something that's better or equal to the first film? But he was surprised to see how fresh and smart the screenplay was; it paid respect to the original but was still completely fresh and new. "It had this whole new take that was completely unexpected to me," Mazer says. "I instantly fell in love with it and went in all guns blazing, hoping to get the gig."

Says Wilson, "When we sent out the script, Dan was one of the first to respond. I couldn't shake that first meeting with him because of the way he thought about the movie. He understood the tricky tonal line that it needed to walk and the heart it needed to have, while also embracing the immature humor that all of us were eager to jump into…he had a perfect handle on those ingredients."

In discussing Day and Seidell, Mazer says, “I was a huge fan of their work. My background is in, what I suppose, is hard comedy – films that are avowedly comedic, where their first priority is to be funny. We immediately started in accord. We spent some time together in London going over the script backward and forwards and developed it to a place where it was both amusing and heartfelt. It felt contemporary and authentic.”

According to executive producer Jeremiah Samuels (“Stuber”), Mazer was a perfect fit for the team and the story. “He’s quite mischievous,” Samuels says. “This is ultimately a story about mischief, and in order to tell the story in a unique way, you have to find that human craziness and a bit of madness in the story…Dan’s incredibly good at that.”

“We had very similar comic sensibilities,” says Mazer, in discussing his relationship with the two screenwriters. “The key was to focus on making it as funny as possible but to bring some heart to it at the same time.”

Mazer continued to work, not only on the funny set-pieces, but on giving the film a very emotional through-line, which was not necessarily his first instinct creatively, but something he came to realize was incredibly important. “I’ve done very R-rated comedies with people like Sasha Baron Cohen and Robert De Niro, and I wanted to bring some of that energy and mischievousness to a PG family film. It’s about stripping back some of the excesses but keeping that iconoclastic and naughty energy, breaking the rules.”

“The concept of a kid doing all these things he’s not supposed to do is classic,” says Mazer. “I love that and want everybody, children and adults, to watch it and go, ‘wouldn’t that be fun to do?’ It’s about wish fulfillment, putting yourself in this kid’s shoes, and having that kind of relatability to the story—if I was left home alone, this is what I would do.”

Of course, one cannot pretend the original “Home Alone” does not exist…the film is very well known, so it was important for the new film to acknowledge the original. “We asked ourselves, ‘what world are we in? Do we take place in the world in which ‘Home Alone’ took place?’” says Mazer. “The answer to that was an unequivocal yes, so we have a few things from the first film that the moms and dads who will now be watching with their kids are going to enjoy.”

“Home Sweet Home Alone” is not a sequel by any stretch, but the film is sprinkled with all kinds of ridiculous and hilarious little references to the original. “There are a few small Easter eggs layered in there that fans of the original will appreciate,” says Day.

## ~ Casting for Laughs ~

Director Dan Mazer believes that energy translates onto the screen. If you create an atmosphere where people feel free to express themselves and have fun, everyone benefits. “The joy of making films is that you get to mess around professionally,” he says. “I’ve done a lot of work with Sasha Baron Cohen where we go out and make ‘Borat’ and ‘Ali G,’ and that is about being naughty. We go out and prank people, pretending we are something we are not—we are playing. I am being paid to be naughty. I have the best job in the world and, when I talk about curating a cast of comedians, I’m assembling my friends to play with.”

“We tried to make everyone feel like a family, so they all felt comfortable chipping in and having a contribution,” says Mazer, about how he tried to make the working process reflect the vibe he wanted to capture for the film. “The actors were great with the kids, it felt very natural, and the kids were at ease. Everybody had fun because they didn’t feel that there was this big gulf between these fancy actors and themselves.”

Casting the right actors was key to making “Home Sweet Home Alone” succeed, especially when it came to the central role of Max Mercer. The filmmakers were looking for a younger actor with the right persona who could shine on screen and hold his own against the adults surrounding him on screen.

“The challenge from day one was finding somebody who could create their own identity and make the story feel fresh,” says Mazer. “We scoured the entire United States and looked at hundreds of tapes. Then I watched ‘Jojo Rabbit’ and immediately fell in love with Archie Yates. He is instantly winning, authentic and funny, and he has his own energy, identity, and uniqueness. The minute I saw him, I thought, there’s our Max.”

When we first meet Max, he is terribly naughty, rude, and snide. “He is a horrible, bratty, really sarcastic, and annoying child,” says Yates. “As the film progresses, he turns a bit more kind, clever and funny, and a bit softer, which is nice.”

“Archie is lovable, mischievous, and daring, and he has brilliant self-confidence,” says Mazer. “He isn’t afraid to take on a challenge. At no point during this whole process has the responsibility of starring in a film seemed to weigh on him; he just loves the experience and is incredibly happy to be in front of the camera.”

Adds executive producer Jeremiah Samuels, “Archie is like a little man in a child’s body, and his charm is that he is absolutely ineffable…nothing phases him. He is totally innocent, he doesn’t look like he is doing anything wrong, yet at the same time, he’s driving these people through a gauntlet of craziness. He’s perfect and a delightful kid.”

Pam and Jeff McKenzie, the two adults who embody, simultaneously, the heroes and the villains of the story, had to be able to stand up, hilariously and lovably, to a horribly bratty but still cute kid. “The first name I thought of for Pam was Ellie Kemper,” says Mazer. “I’ve been a huge admirer of hers because of ‘The Office’ and ‘Unbreakable Kimmie Schmidt.’ She is ineffably funny, bright, smart, and authentic. She has that relatable quality that is sometimes elusive in Hollywood film stars, and she is incredibly natural. She feels like everyone’s mum in a weird way but, at the same time, is brilliantly hilarious.”

“I was so taken with how joyful, hilarious and charming the script was,” says Kemper. “I thought, ‘my gosh, I would be honored to be a part of this.’ I didn’t think twice about the fact that we would be outside at night in Montreal in February  falling into a pool, and did not put all the pieces together until we started filming.”

“There is a lot of heart in this story,” continues Kemper. “It’s about a husband and wife who love their children dearly and want to keep their home intact for their family. At the other end of it is a kid who

is separated from his own mom and cannot wait to be reunited with her. There's a running theme of togetherness, family and how important it is to have a home; how home and family are inseparable, and how your family is essentially where your home is."

"My character is a 5th-grade teacher," explains Kemper. "I don't know that there's a ton of excitement in her life…she wants to get this doll so she can pay for her house, but she also kind of thinks she is in a spy movie and is a secret agent on a mission. That's thrilling for her."

Pam's long-suffering, acerbic husband Jeff, played by Rob Delaney ("Deadpool 2," "Catastrophe"), is the comedic foil and straight man. "Rob connects well as a sympathetic dad…you root for him the whole time because he's a lovable guy and feels like a real dad," says Mazer.

Delaney read the script and knew within the first few pages how good it was. "I don't like to use my imagination when I'm reading a script," Delaney says. "I want it to all be done for me, and that was done with this script. It was excellent, and I was excited to do it upon reading it."

In discussing how Delaney puts the shtick into Max's elaborately slapstick traps, Yates says, "He has contributed far more hilariousness than his role was ever meant to be [on the page or] imagined. He's so funny; every trap gag he has is hilarious."

Kemper and Delaney are a unique pairing, almost an inversion of what one typically finds in a comedy film, which is the wife playing the straight person and the husband doing the big, broad comedy turns. "They are both really funny in their own way; Rob is great because he has this stillness and gravitas, and Ellie has this crazy energy and manic disposition, and that goes well together and feels like a real marriage," says Samuels.

As a family film, one that is centered on the theme of families and protecting and saving – while destroying – the family home, creating believable families was key to ensuring the film had heart. Because Max was cast as English, the filmmakers needed to make sure the person playing the parent was English as well.

Aisling Bea ("Living with Yourself") was cast a Max's mother, Carol Spencer. "Aisling is a comedy goddess in England," says Mazer. "She's on TV more than the weather because she's incredibly popular, funny, and gifted. We were very lucky to have been able to snaffle her in the middle of her million other projects."

"Carol is English, British from London," explains Bea. "She's upper class and quite highly strung, let's just say, so that's quite fun to play. She and Max are cut from the same cloth because he is a little bit snarky and clever, and she's kind of snarky as well. Even traffic would drive her to the brink, so the fact that her son has been accidentally left at home while she's in Japan really pushes her over the edge."

In discussing her relationship with Yates, Bea says, "It feels weird to say that I got along really well with a 10-year-old because you think, 'am I immature or a weirdo?' but we really did get on well. He's so kind and warm and quite like his character in how intelligent he is, but maybe his character is missing Archie's natural kindness, which is why I love him."

It was a sentiment returned by Yates. “Aisling was great at playing stressed, anxious and paranoid, and, according to my mum, we are masters at bickering like an old married couple.”

Mazer managed to recruit some truly talented comedians, including Timothy Simons (“Veep”) as Jeff’s brother, Hunter, and Ally Maki (“Toy Story 4”) as Hunter’s wife, Mei. “Every time Tim appears on-screen is brilliant and funny…his timing is immaculate,” Mazer says. “And Ally is a bundle of energy and joy. The combination of her and Tim is frankly wonderful; they steal every scene they are in.”

Hunter serves as a foil for Delaney’s character, highlighting his less-than-driving ambition. “I’m tall, I’m 6’3,” and Tim is even taller; we’re from the same corner of the country, so we really look like we could be brothers,” says Delaney. “Hunter is a brash, successful guy, a big, wealthy, hotshot who really rides Jeff pretty hard. We quickly found a rhythm where we were very happy to rib each other.”

Gavin Washington, played by Kenan Thompson (“Saturday Night Live”), is Pam and Jeff’s real estate agent. “Gavin is putting their house up for sale, and they don’t want to tell their little kid about it, you know how kids are about moving, so I’m a bit of a bad guy. I just want to make that money.”

Devin Ratray, who played Kevin’s older brother and unrepentant bully in the original, is Officer Buzz McCallister. “People always ask what became of Buzz,” says Ratray. “The 20th anniversary of ‘Home Alone’ was released, and there was a whole chapter in the DVD dedicated to Buzz, what he became his many ventures as an Elvis impersonator, and his brief stint in jail for putting a donkey in a bathtub in the state of Iowa. Who knew?”

In comedy movies, it is important the ancillary characters have a unique identity and spirit. However, it is not always easy to interest busy actors in smaller roles. Luckily, Chris Parnell (“Saturday Night Live”), who plays Great Uncle Stu, is one who was. “I got on the phone with him and said, ‘Look, I would love you to do this,’” says Mazer. “There isn’t much on paper, but make it your own, throw any ideas that you want out there, let it expand however much you want it to expand.’ He was gracious and had enough foresight and insight to take the challenge on. Whenever he’s on-screen, it’s a delight; I just wish there was more of him.”

Pete Holmes (“Crashing”) was intrigued by the prospect of taking on a character and making it his own, as he does with Uncle Blake. “It is humbling to be with him because he has so many ideas,” says Mazer. “I sat there and struggled for an alternative line, or a joke was not working as well as it might, and he was just…bang! Every idea was brilliant. He is truly gifted.”

## ~ Production Design, Locations & Filming ~

The production had a talented group of artisans helping to bring the film to light, including director of photography Mitchell Amundsen (“A Bad Mom’s Christmas”), production designer Russell Smith (“Get Out”), film editors David Rennie, ACE (“Downhill”) and Dan Zimmerman, ACE (“The Maze Runner”), composer John Debney (“The Jungle Book”), costume designer Megan Oppenheimer (“Books of Blood”), VFX supervisor Martin Lipman (“X-Man: Dark Phoenix”) and SFX supervisor Mike Vezina (“Deadpool 2”). The original “Home Alone” theme is by John Williams (“Indiana Jones 5”).

Director Dan Mazer's directive to his actors to be creative and come up with the things that were not in the script carried over to the production as well. "My philosophy is that you can't necessarily control how the film is going to turn out, but you can control, to an extent, the process of making the film," says Mazer. "I want people to show up to work looking forward to it."

Because "Home Sweet Home Alone" takes place at Christmas time, principal photography took place on soundstages and locations in and around Montreal, Canada, in winter 2020. "We came here for the winter so we would have an authentic snow-covered city," explains executive producer Jeremiah Samuels. "A lot of the night work was routinely done in 10 and 20 degrees below zero weather…it was pretty extreme."

The filmmakers chose to use as few practical locations as possible, and soundstages to build portions of the houses and their interiors. Production designer Russell Smith was tasked with creating three different houses, each one its' own character with its own specific beat in the film. There were numerous discussions as to the appearance of the hero house (Max's home), as it is where 90 percent of the story takes place. "A lot goes on there," says Smith, "and we needed a big space for a kid to run around and hide in."

Smith envisioned a fortress that a kid could sequester himself in to protect, which led him to a style of architecture in Blainville (a neighborhood located one hour outside of Montreal) where the homes resemble castles. Once filming in and around the homes on location was complete, the production moved to soundstages, where interior portions of the homes had been recreated to look as realistic as possible.

For Smith, it was fun designing houses, but there were numerous challenges due to some interlocking sequences in the script. "For me, the most difficult set was the house Jeff and Pam McKenzie mistakenly break into," he says. "It needed to look like our hero house but have an entirely different interior and identity, a backyard, and be in an entirely different neighborhood. It also needed to work for a climbing sequence, a fall, and a water stunt."

Smith's team had to create a facade for a backyard in a forest, all on a soundstage that was not very big, to begin with. Thanks to the production's amazing greens man and arborist, 28-foot tall trees were brought onto the stage and sprayed with snow, making for an idyllic, holiday-themed setting in which the absurdity of what happens to the McKenzie's takes place.

Another big challenge the filmmakers faced was coming up with clever and funny traps set by Max to keep intruders from entering his family's home. The booby traps, which lead to many broken funny bones, are key to the story, and as such, needed to be memorable. The screenwriters considered making them all about technology and drones, smart homes, and toys that feel very modern but agreed that would age the film quickly.

"I wanted to channel the energy of those big cartoon stunts with pretend bombs and huge explosions that we all grew up loving and still love," says Mazer. "In creating the traps, I wanted everything to feel as Heath Robinson or Acme Corporation as possible."

With that in mind, the production decided to use as little CGI for the trap sequences as possible, working instead with real objects and real special effects (as opposed to computer-generated ones). “We held pretty rigidly to that,” says Mazer. “Most of what you see is people getting hit with real things, although sometimes they are foam versions.”

It was important, when writing and designing these traps, to keep them contemporary and low-tech. “We both have sons and have stepped on LEGOs, which is the most painful thing ever,” says Mikey Day, “so they had to step on LEGOs. You definitely have to tap into an evil side of your brain to manipulate what will work and what is designed for pain, rather than ending someone’s life.”

Day continues, “In the grand scheme of things, both Jeff and Pam would be dead in about the first three traps. But we had to update them too; there is some Diet Pepsi and Mentos, but we also threw in a VR sequence as well.”

Stunt coordinators Allan Poppleton (“Jungle Cruise”) and Jean-François Lachapelle (“What We Do in the Shadows”) and 2nd unit director John Mahaffie (“Aquaman”) came up with some astonishingly fun, technical, just-on-the-edge-of-scary stunts. “We were really helped by these guys,” says Samuels, “and, of course, Dan Mazer collaborated with them, front to back, in order to make them, as he said, ‘be earned.’ You cannot just do them unexpectedly…you have to earn the stunts in terms of the character development and where the people are in the story. That’s what makes it all so much fun.”

“When you are thinking of how these effects are going to be done, you have to think about how a 10-year-old boy would be able to figure them out,” says special effects supervisor Mike Vezina (“Deadpool 2”). “We tried to keep the rigs as simple as possible, on camera, because you have to have a lot of control and be able to repeat them many times. We have to be a bit more sophisticated than a 10-year-old would normally think. It gives our director more freedom.”

Vezina continues, “We give him the tools, so he has them in his toolbox. He builds a scene up, first by getting his actors involved, and then once he knows what the scene looks like, he blocks it all out. Then he brings in the tools to make the scene happen, and one of the tools is the physical effects that happen during the scene.”

“The gags are simple in the sense that they’re not Rube Goldberg projects…we didn’t go in that direction,” says Wilson, about how the gags feature contraptions but aren’t completely dependent upon and triggered by each other, becoming one big, continuous gag machine. “My hat is off to Mike Vezina and our effects team and stunt crew for being able to handle these ideas that look somewhat simple to pull off on-screen but are incredibly difficult.”

As for developing these traps and how all the intricate parts fit together to create a successful gag, the filmmakers were constantly testing, even in front of the camera. “You make the prop, do the rehearsal, videotape it, show it to the director, get notes and make alterations,” says Smith. “There’s a whole process for special effects and stunts to orchestrate all of this. Then they work with the prop person, the set designer, and the painter; it is a very collaborative process. Even the rubberized LEGOs, you have to manufacture each individual one. Sometimes there are things that you don’t discover until you’re in the middle of filming, so you just do the best you can.”

Smith notes that the rubberized LEGOs were far from being the only challenge. “The Nerf gun gag was really tough because it involved many tricks…it had many multifaceted parts,” explains Smith. “Pam opens up the attic door, which has a very specific kind of hinge on it, and, in theory, it’s that hinge action that operates the gun and makes it shoot at her. It’s a combination of visual effects that are going to get added in later, and, when you look back at the gun, that had to be practical, but none of that would work in real life. It’s all a trick; it’s all rigged.”

“The traps run the gambit,” says Ellie Kemper. “Max is really creative and innovative when it comes to the traps that he’s set. One of my favorites – that was also fun to do – was when Max is propelling different objects off a treadmill at top speed. I’m doing a good job evading and catching, but the final one is a yoga ball that sends me rocketing back through the hall. I look like a little rag doll being propelled backward through space. It is very funny.”

“He sets her feet on fire, and she has a lot of explosive bottle rockets being launched at her from every angle,” says Kemper, discussing some of the other memorable traps. “Then there was the iced down driveway, and trying to get up it was very funny and, again, weirdly physically demanding. We were in harnesses on ropes, and it required core strength that I do not have, but it was a ton of fun to shoot because we were just slipping and sliding.”

“It’s bananas, the violence that is visited on Pam and Jeff,” says Rob Delaney. “It’s really something very special. To give you an idea, it took us three days to film us climbing up a staircase because of the amount of terrible things Max does as we try to climb it. We were frequently wearing harnesses and being thrown around and were working with an amazing stunt team. We had the best stunt doubles that we spent a lot of time with, who taught us all the stunts and helped us rehearse them. One yardstick to measure how insane the film is how much time we spent with a stunt team helping us do everything.”

“The pool gag was one of the biggest gags,” says Vezina. “We had our principal actors walking through a yard, they don’t know it, but they’re actually on top of a swimming pool. They break through and end up having to swim through it.”

To create the gag, the production reconstructed an entire swimming pool on a soundstage and installed a scissor lift underneath the pool to hold them up. At a certain point, a member of the crew would drop the scissor, causing them to sink into the pool, where they would then have to swim out. “We went through around 20 tons of ice because the product we used for snow was just crushed ice,” says Vezina. “One of the big reasons you do that is because when it goes into the water, it doesn’t contaminate it. We used food-grade ice so that it’s very safe for everyone, especially the actors that are going to be swimming in it.”

Part of the hilarity comes from adults overestimating their prowess while underestimating Max. “There’s one scene where Max jumps off a balcony onto a trampoline in his backyard,” explains Delaney. “My character Jeff is like, ‘oh yeah, I’ll do that too.’ But I don’t know that he has removed some screws from it, so when I jump on it, half of it collapses, and it sends me flying through the air like a helicopter into a tree.”

“It’s always different working with kids, obviously,” says Lachapelle about keeping Yates safe. “Archie was a trooper, but at the beginning, it was maybe a bit harder for him with the harness and stuff. He did incredibly well.”

Even the adults found the stunts challenging at times. “When you’re wearing a harness, if you’re wearing it correctly and doing the stunts, it’s often difficult to breathe,” explains Delaney. “You’ve got a very tight exoskeleton that’s hooked to ropes and cords, so at the end of the day, you take it off, and you’re like, I should probably take it off in private because I might start crying because it feels so good to take it off, even though they’re custom made to our specific body shapes.”

Yates loved doing his own stunts, however. “I don’t want to be a braggart, but I have done all of my own stunts, and I am very proud of that,” says Yates. “Though it’s been very scary, it’s also been incredibly fun. We filmed one of the scenes in one of the montage clips where I ride an ironing board down the stairs. There were a couple of crashes, but I was okay.”

## ~ Home Sweet Home at Last ~

The holidays can be a stressful time for everyone, and the filmmakers behind “Home Sweet Home Alone” hope the film will be a great way for the family to get together, laugh, and unwind. “I hope this movie will be very special for people and bring them a lot of joy,” says Ellie Kemper. “It captures the importance of staying the course with the ones you love…that’s what makes it a perfectly written and filmed piece. I hope that it resonates with people, and, on a very pure level…people falling down is funny!”

“This movie has a lot of heart,” says executive producer Jeremiah Samuels. “It’s really about the love of family and connection. I’m hoping that people will be able to reflect on how much others mean to them and, at the same time, have a really, really good laugh (at the expense of these poor people that are trying to break into this house).”

Rob Delaney agrees and says he wants the jokes to be at his expense. “If you leave the movie recounting several of the insane stunts that happened and you are really worried for our muscular and skeletal systems and are thinking, ‘how did they walk away from that?’ then I’ll be happy.”

“I hope that audiences have a good time,” says Dan Wilson. “I want families to have fun watching this. We live in a time where we could use fun family movies, where parents and their kids can sit on the couch, laugh, and enjoy their way through the holidays…that is all I care about. I want people to have a good time, and if we pull that off, I will be very happy.”

## ~ About the Cast ~

**ELLIE KEMPER (Pam McKenzie)** recently wrapped the “Unbreakable Kimmy Schmidt Interactive Special” as a conclusion to Tina Fey and Robert Carlock’s half-hour comedy for Netflix, “Unbreakable Kimmy Schmidt.” She received two Emmy® nominations and two SAG Award® nominations for her performance on the show.

Her book of essays, “My Squirrel Days,” was published in 2018. She can be seen in Lynn Shelton’s film “Laggies,” alongside Keira Knightley, as well as the Sony Pictures comedy “Sex Tape,” directed by Jake Kasdan and starring Cameron Diaz and Jason Segel. Kemper portrayed Erin Hannon on the last five seasons of NBC’s “The Office.” She first gained attention with her one-woman show, “Feeling Sad/Mad,” at the UCB Theater.

Kemper co-starred in “Bridesmaids” (Universal) and has also appeared in “21 Jump Street” (Sony), “Identity Thief” (Universal), “They Came Together” (Lionsgate), and “Somewhere” (Focus Features).

**ROB DELANEY (Jeff McKenzie)** is an American comedian, actor, and writer. He is widely known as the co-creator and co-star of the critically acclaimed Channel 4 and Amazon Prime comedy “Catastrophe,” which broadcasts in over 130 countries around the world. In 2016 Delaney was nominated for a primetime Emmy® alongside his co-creator, Sharon Horgan, for outstanding writing for a comedy series. In 2018 “Catastrophe” was nominated for a BAFTA TV Award for best scripted comedy and in 2016 won the BAFTA TV Craft Awards for best comedy writing.

In 2018 Delaney was a breakout star as the fan-favorite Peter W. in “Deadpool 2,” the newest (and beloved) member of the X-Force who has no powers but “just responded to the ad.” Also in 2018 he hosted Comedy Central U.K.’s “Rob Delaney’s Stand-Up Central,” an eight-episode stand-up comedy showcase. In 2019 he appeared opposite Charlize Theron in the highly anticipated Lionsgate feature, “Bombshell.” He also appears in the Amblin Partners’ Sigourney Weaver–Kevin Kline feature reteam “The Good House,” as well as the Warner Bros. live-action feature “Tom & Jerry,” alongside the cast of Colin Jost, Chloë Grace Moretz, and Michael Pena. Other on-screen credits include the Universal Pictures Paul Feig film “Last Christmas,” “The Hustle,” Comedy Central’s “Key & Peele,” “Burning Love,” and FX’s “Trust.”

In 2013 Delaney’s first novel and bestselling memoir, “Rob Delaney: Mother Wife Sister Human Warrior Falcon Yardstick Turban Cabbage,” was released by Spiegel & Grau in the U.S. and by Little Brown in the U.K. In 2012 he was named one of Variety’s Top 10 Comics to Watch. His debut one-hour special, “Rob Delaney: Live at the Bowery Ballroom,” is available on Netflix and from Comedy Central Records. His Amazon stand-up comedy special “Jackie” premiered in January 2020.

He currently resides in London and regularly performs stand-up across the world.

**ARCHIE YATES (Max Mercer)** is a London-born actor who, from the early age of 3, knew he wanted to be on television and in films. By the age of seven, he had featured in two European commercials. He made his first feature film debut in “Jojo Rabbit” and was a Critics Choice Award nominee for best young actor for his role as Yorki.

**AISLING BEA (Carol Mercer)** is an actor, stand-up comedian, and writer from Kildare, Ireland. Her brilliant series “This Way Up” that she wrote, produced, and starred in has recently aired on Channel 4 in the U.K. and on Hulu in the U.S. Commissioned by Channel 4, Bea stars alongside Sharon Horgan. For the series, she was nominated for the breakthrough talent award at the BAFTA’s in 2020. She can be seen as a lead in the Netflix Original series, “Living with Yourself,” alongside Paul Rudd. She can also be

seen starring alongside Sam Claflin and Eleanor Tomlinson in the Netflix feature film "Love Wedding Repeat."

Other acting credits include roles in the BBC drama "Hard Sun," from Luther creator Neil Cross, the acclaimed BBC drama series "The Fall," with Jamie Dornan and Gillian Anderson, E4's show "Gap Year," Sky 1's "Trollied," the ITV series "The Delivery Man," Sharon Horgan's show "Dead Boss," and Channel 4's "The Damned." Bea was in "Quiz" by James Graham, who adapted the story for ITV and AMC from his Oliver-nominated play of the same title. The drama directed by Stephen Frears tells the story of how Charles and Diana Ingram attempted an audacious heist on the quiz show "Who Wants to Be a Millionaire?"

In 2011 she became the first woman in 20 years to win the prestigious "So You Think You're Funny?" competition for new stand-ups. Just a year later, her debut solo show at the Edinburgh Fringe, "C'est La Bea," sold out its entire run, received five-star reviews across the board, and she was nominated for the Foster's best newcomer award (formerly The Perrier Award). Her second show, "Plan Bea," had extra shows added due to high praise and demand. In 2014, Aisling won a British Comedy Award for best female stand-up on TV. She can currently be seen starring in "The Comedy Line-up," Netflix's 15-minute comedy special.

Bea has appeared on almost every TV panel show in the U.K., and in 2016 became the first-ever female team captain of the long-running show "8 Out Of 10 Cats," with Jimmy Carr. She was part of the 2017 cast of the hit show "Taskmaster," and is a regular on shows like "QI" (BBC1), "8 Out of Ten Cats Does Countdown" (Ch4), "James Corden's A League of Their Own" (Sky), "The Big Fat Quiz of Everything" (Ch4), "The Last Leg" (Ch4), "Live at the Apollo" (BBC1), "Russell Howard's Good News" (BBC3) and "The Jonathan Ross Show" (ITV). She was a celebrity baker on "Great British Bake Off" Celebrity Stand Up to Cancer special in 2018.

**KENAN THOMPSON (Gavin Washington)** returns for his 18th season on "Saturday Night Live" as the show's longest-running cast member. Thompson has made numerous contributions to the show with his slew of hilarious impressions that include Rev. Al Sharpton, Charles Barkley, Steve Harvey, and David Ortiz, and by playing memorable characters such as D.J. Dynasty Handbag, the scathingly fierce co-host of "Deep House Dish," boisterous second wife Virginiaca Hastings, and "Weekend Update" correspondent Jean K. Jean.

In 2018 he received an Emmy Award® for outstanding original music and lyrics for the "SNL" song "Come Back, Barack" and a nomination for outstanding supporting actor in a comedy series.

Thompson garnered praise from audiences for playing "SNL" characters Lorenzo McIntosh, a convict who uses "scare tactics" with delinquents, and D'Andre Cole, the disruptive singing talk show host on the wildly popular sketch "What Up with That?" Thompson received an Emmy® nomination in 2017 for co-writing "Last Christmas" from the popular "Jingle Barack" sketch. Thompson serves as a judge alongside Chrissy Teigen, Jeff Foxworthy, and Amanda Seales as host of NBC's comedy competition series "Bring the Funny," which debuted summer 2019. Additionally, he serves as the show's producer.

A native of Atlanta, Thompson made his television debut as a member of Nickelodeon's all-kid sketch-comedy series "All That." Thompson now serves as an executive producer on Nickelodeon's 2019 "All That" reboot. He and Kel Mitchell debuted on the spinoff "Kenan and Kel" in 1996. Thompson also had a recurring role on the WB's "Felicity."

Thompson showcased his voice talents as Bricklebaum in "The Grinch," which made history as the No.1 Christmas movie of all time. His past projects include starring opposite Samuel L. Jackson in "Snakes on a Plane"; "Wieners"; and "The Magic of Belle Isle" with Morgan Freeman. Thompson has also lent his voice to the animated films "Wonder Park," "The Smurfs," "The Smurfs 2" and "Space Chimps," the television series "Sit Down, Shut Up" and the Kobe Bryant/LeBron James Nike puppet campaign during the 2009 NBA playoffs.

Other feature film credits include "Fat Albert," "D2: The Mighty Ducks," "Good Burger," "The Adventures of Rocky and Bullwinkle," "Brother Nature," "Heavyweights," "My Boss's Daughter," "Barbershop 2," "Going in Style" and "They Came Together." He was the voice of Austin Impresario Sullivan in the Hulu animated series "The Awesomes" and Riff in the film "Rock Dog."

Current projects include the NBC comedy "Kenan," "Clifford the Big Red Dog," Universal's "Trolls World Tour," and Netflix's Adam Sandler film "Hubie Halloween."

Thompson lives in Florida and New York City with his wife and daughters. His birthday is May 10.

**TIM SIMONS (Hunter McKenzie)** starred in the HBO hit series "Veep," alongside Julia Louis-Dreyfus and Tony Hale. "Veep" was awarded the primetime Emmy Award® for best comedy series for three consecutive seasons.

Simons has recently starred in Hulu's limited series "Looking for Alaska," adapted from John Greene's award-winning novel. His film credits include "The Hustle," opposite Rebel Wilson and Anne Hathaway, Netflix's "Irreplaceable You," "Gold," opposite Matthew McConaughey, Paul Thomas Anderson's "Inherent Vice," the Seth Rogen/Evan Goldberg comedy "The Interview," "The Boss," alongside Melissa McCarthy and Sony's "Goosebumps."

He began his acting career on the stage with the University of Maine and the Maine Masque before moving to Los Angeles, where he is now based.

**PETE HOLMES (Uncle Blake)** is a comedian, writer, actor, cartoonist, podcast host, and author. His book, "Comedy Sex God" (Harper Collins), explores his relationship with faith and comedy. His popular podcast, "You Made It Weird," is a comedic exploration of the meaning of life, with guests ranging from Deepak Chopra and Elizabeth Gilbert to Seth Rogen and Garry Shandling.

Holmes also created and starred in the semi-autobiographical HBO show "Crashing," which he executive produced alongside Judd Apatow.

An accomplished stand-up with three-hour-long television specials and in numerous late-night appearances, he continues to tour regularly to sold-out crowds. He lives with his wife and daughter in Los Angeles.

Originally from Kirkland, Washington, Japanese American actress **ALLY MAKI (Mei McKenzie)** moved to Los Angeles when she was 14 after being scouted by a talent agent. She was recently featured as the voice of Giggles McDimples in "Toy Story 4," as the first Asian-American woman in a lead role in the "Toy Story" universe. She can also be seen in Freeform's Marvel series "Cloak & Dagger."

Maki's previous television credits include the TBS comedy series "Wrecked." Additionally, she can be seen as Ikumi in "Dear White People" and in recurring roles on popular series such as "New Girl," "2 Broke Girls," "NCIS," "The Big Bang Theory," and "10 Things I Hate About You," as well as the role of Min in the 2013 film "Geography Club."

Multitalented, Maki was approached by Columbia Records upon arriving in Los Angeles to ultimately join the all-girl band "The Valli Girls." Beyond acting, she has been working hard to ensure diversity is being recognized in Hollywood. She recently launched Asian American Girl Club, an apparel company that aims to redefine what it means to be a modern Asian American woman. She also has partnered to support GIRLS INC. and wants to help empower young women.

**DEVIN RATRAY (Officer Buzz McCallister)** starred in Steven Soderbergh's "Mosaic" project on HBO and has recurred on "The Tick" for Amazon and "Chicago Med" for NBC. Feature highlights include "Hustlers," "Nebraska," and "Blue Ruin."

## ~ About the Filmmakers ~

Celebrated comedy writer, director, and producer **DAN MAZER (Director)** has enjoyed huge success in both television and film over the past few decades. Perhaps best known for his groundbreaking comedic work with satirist and provocateur Sacha Baron Cohen, Mazer co-created and co-wrote the comedy series "Da Ali G Show" (2000-2004), directing six episodes in 2003. The first season of "Da Ali G Show" was produced for Channel 4 in the U.K. in 2000, and the second and third seasons were produced for HBO (2003, 2004). The show garnered a total of six Emmy® nominations, including outstanding variety, music or comedy series, and outstanding writing for a variety, music, or comedy series in 2005. As co-creator, co-writer, and producer, Mazer won numerous awards, including the 2001 BAFTA and RTS Award for best comedy show.

Mazer and Baron Cohen's creative relationship has continued through several feature films, including co-writing and producing 2002's "Ali G Indahouse," which marked Ali G's transfer to the big screen; 2006's "Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan"; and 2009's "Brüno"; as well as executive producing "The Dictator" in 2012. 2006's "Borat" was a box-office smash and received critical acclaim, with Mazer and his co-writers being nominated for best adapted screenplay at the 2007 Academy Awards®. In 2018 Mazer collaborated again with Baron Cohen on the satirical TV series "Who Is America?" and, in 2020, on the feature film "Borat Subsequent Moviefilm."

Mazer, who graduated from Cambridge University in law and was a member of the university's infamous theater club Footlights, established himself working on several of Channel 4's iconic '90s TV

programs, including "The Word," "The Big Breakfast" and "The 11 O'Clock Show." In 2006, Mazer created, wrote, and directed "Dog Bites Man," starring Zach Galifianakis, for Comedy Central. His writing credits for the big screen include the screenplays for "Bridget Jones's Baby" (2016) and "Office Christmas Party" (2016).

Mazer, who made his feature film directorial debut in 2013 with the charming British romcom "I Give It a Year," continues to have a hand in multiple aspects of filmmaking as a writer, director, and producer. In 2016 he directed Hollywood heavy-hitters Robert De Niro and Zac Efron in "Dirty Grandpa," and his most recent directorial project is "The Exchange."

**MIKEY DAY (Co-Screenwriter)** is currently in his fifth season as a cast member on "Saturday Night Live" after joining the show as a writer in the 39th season.

During his first season as a cast member, Day gained recognition for his wildly popular "Haunted Elevator (ft. David S. Pumpkins)" sketch with Tom Hanks as well as his Donald Trump Jr. impression.

Day was a member of the Groundlings comedy troupe in Los Angeles and a cast member on Nick Cannon's MTV comedy series "Wild 'N Out" for seven seasons. He was also a co-head writer and cast member on NBC's "Maya & Marty" and co-writer for the 2016 comedy "Brother Nature." Alongside "SNL" writer Streeter Seidell, Day wrote the Disney+ "Home Sweet Home Alone," and the duo is currently writing Disney's reboot of "Inspector Gadget." Most recently, Day was seen in Amazon's "Brittany Runs a Marathon," Universal's Will Packer-produced comedy "Little," opposite Issa Rae, and Netflix's "Hubie Halloween."

**STREETER SEIDELL (Co-Screenwriter)** currently serves as writing supervisor on "Saturday Night Live." Accolades for his work on the show include four Emmy® nominations (outstanding writing for a variety series) and two Writers Guild of America Award wins (comedy/variety sketch series). He co-wrote NBC's "The David S. Pumpkins Animated Halloween Special," starring Tom Hanks, and wrote for NBC's "Maya & Marty," starring Maya Rudolph and Martin Short.

Streeter was previously the editor-in-chief at "College Humor" and was staffed on the ABC comedy "Trophy Wife." He also hosted five seasons of MTV's "Pranked" and was selected as a New Face at the Just For Laughs Festival in Montreal.

Streeter and his writing partner, Mikey Day, are currently writing a live-action update of "Inspector Gadget" and a "Space Camp" remake for Disney.

**HUTCH PARKER, p.g.a. (Producer),** is a film and television producer whose films to date have garnered $2.44 billion in worldwide box office. In addition to "Home Sweet Home Alone," his recent projects include "Venom: Let There be Carnage," critically acclaimed features "Logan," starring Hugh Jackman and Patrick Stewart, and "Patriots Day," starring Mark Wahlberg in the true-life story about the heroes of the Boston Marathon bombing.

Parker has a long history with the "X-Men" franchise starting with "X2" in 2003, which he supervised as president of 20th Century Fox, and then later as a producer on the blockbuster "X-Men: Days of

Future Past," "X-Men: Dark Phoenix," "X-Men: Apocalypse," "Fantastic Four" and "The Wolverine."

From 1995 to 2008, Parker served as an executive at 20th Century Fox, ascending to president and subsequently vice-chairman of the Film Group, overseeing all of the studio's film operations, including the animation division. During his tenure, Fox enjoyed six record-breaking years with films such as "Avatar," the "X- Men" franchise, "Master and Commander," "Die Hard: Live Free or Die Hard," "Taken," "Minority Report," "Borat," "Cheaper by the Dozen," "There's Something About Mary," "Night at the Museum," "Kingdom of Heaven," "The Day After Tomorrow," "Ice Age" and "I Robot."

In 2008 Parker was appointed co-chairman of New Regency Entertainment (co-owned by 20th Century Fox), heading film and television operations. New Regency was responsible for projects such as "Mr. and Mrs. Smith," "Marley and Me," "Alvin and the Chipmunks," "Love and Other Drugs," and "Knight and Day," among others.

Prior to Fox, he held the positions of senior vice president of production at HBO and senior vice president of Orion Pictures. Parker was born in New York and graduated from Princeton University.

**DAN WILSON, p.g.a. (Producer)** is a film and television producer and partner of Hutch Parker Entertainment, a production company with a first-look deal at 20th Century Fox. The company is responsible for the recent films in the "X-Men" and "Wolverine" franchises, including "X Men: Days of Future Past" and "Logan," as well as the Boston Marathon bombing film "Patriots Day" with CBS/Lionsgate Films. Wilson recently completed production on the Dan Mazer–directed "Home Sweet Home Alone" in Montreal. The company has numerous film and television projects readying for start in the next year. He helped start the company with Hutch Parker, former vice-chairman of 20th Century Fox and chairman of Regency, in 2012.

Wilson started as an assistant at 20th Century Fox and then climbed the executive ranks during his eight years at the studio and its partner New Regency Enterprises. During his tenure there, he worked on films such as "Taken," "Borat," "Live Free or Die Hard," and "What's Your Number?"

He graduated from USC film school in 2003.

For over two decades, filmmaker **JEREMIAH SAMUELS (Executive Producer)** has executive produced numerous successful major motion pictures and worked with some of the most influential directors of our generation. Samuels has worked with Robert Redford on the historical drama "The Conspirator" (2010), Lasse Hallstrom on the romantic drama "Dear John" (2010), Jim Sheridan on the Golden Globe®-nominated psychological drama "Brothers" (2009), and Jon Turteltaub on the comedy "Last Vegas" (2013), as well as with Billy Ray on the thriller-mystery "Secret in Their Eyes" (2015).

Samuels' most recent executive producer credits include "Stuber" (2019), directed by Michael Dowse; "Work It" (2020), directed by Laura Terruso, produced by Alicia Keys, Elysa Koplovitz Dutton, and Leslie Morgenstein; and "Home Sweet Home Alone," directed by Dan Mazer.

In 2019 Samuels was executive producer on the historical civil rights drama "The Best of Enemies," which was directed by Robin Bissell and starred Taraji P. Henson and Sam Rockwell. Prior to that,

Samuels worked on “Home Again” (2017), which was directed by Hallie Meyers-Shyer, produced by Nancy Meyers, and starred Reese Witherspoon. Samuels also served as executive producer and unit production manager on “Sleepless” (2017), a crime thriller starring Jamie Foxx. The other films he has executive produced include “The Congress” (2013), starring Robin Wright and Paul Giamatti, which opened the Cannes Film Festival during the Directors Fortnight; the popular children’s comedy “Diary of a Wimpy Kid: Dog Days” (2012); “Big Momma’s House: Like Father, Like Son” (2011); and the acclaimed cutting-edge modern romance “The Rules of Attraction” (2002), directed by Roger Avary.

Samuels has been executive producer on many other successful movies; including the comedies “Deck the Halls” (2006), directed by John Whitesell and starring Danny DeVito; “Roll Bounce” (2005); “Sleepover” (2004); the outrageous hit comedy “Let’s Be Cops” (2014); and the comedy/adventure “A Walk in the Woods” (2015), starring Robert Redford. Other projects that Samuels had a producing role in are the acclaimed Oscar®-nominated drama “House of Sand and Fog” (2003), starring Ben Kingsley; “Love Jones” (1997); and popular comedy hit “Big Momma’s House 2” (2006).

Based in Los Angeles, Samuels’ company Skillful Entertainment was formed in 2006 and is a widely respected, versatile, full-service film production company that takes projects to their fullest potential.

**MITCHELL AMUNDSEN (Director of Photography)** has shot some of Hollywood’s biggest feature films, including the first “Transformers” film, “G.I. Joe: The Rise of Cobra,” “Wanted,” and “Transporter 2.” His credits also include the comedy “Ride Along 2” and the heist film “Now You See Me.”

His second unit work is on display in “Pirates of the Caribbean: The Curse of the Black Pearl,” “Mission Impossible: Ghost Protocol,” the “Bourne” franchise, as well as the award-winning “Seabiscuit.”

Recently, Amundsen worked on producer Kenya Barris’s reboot of “Cheaper by the Dozen” for Disney+. In 2008 he was named one of Variety’s 10 Cinematographers to Watch. He lives with his wife in Mammoth Lakes, Calif.

**RUSSELL SMITH (Production Designer)** is a veteran production designer with a diverse roster of film and television titles. His most recent credits include the feature films “Get Out” for director Jordan Peele, “Goosebumps 2: Haunted Halloween” and “Life of the Party,” starring Melissa McCarthy.

Smith has served as production designer on the films “After,” “The Boss,” “Won’t Back Down,” “A Very Harold & Kumar Christmas,” “Soul Surfer,” “Beastly,” “The Jane Austen Book Club,” “Cats & Dogs: The Revenge of Kitty Galore,” “Pink Panther 2,” “Accepted,” “Meet the Fockers,” “Elf,” “Agent Cody Banks,” “Austin Powers in Goldmember,” “Serving Sara,” “Meet the Parents,” “Austin Powers in The Spy Who Shagged Me,” “Mystery, Alaska,” “The Beautician and the Beast” and “Dunston Checks In.”

His television credits include Billy Crystal’s Emmy®-nominated “61*,” “The Comedians,” “Claws,” “Teen Wolf,” and recently, “Zoey’s Extraordinary Playlist” for NBC.

Smith attended undergraduate school at Furman University in Greenville, S.C., and went on to receive an MFA from the Yale School of Drama. His first feature film design was for producer Roger Corman and director Talia Shire’s “One Night Stand.” He served as art director on the films “The Good Son,”

"Diggstown," and "The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom," and as assistant art director on "A League of Their Own."

Smith's theater credits include the Broadway production of Athol Fugard's "Blood Knot" and the off-Broadway Second Stage production of Lynda Barry's "The Good Times Are Killing Me."

He is married to singer/actress Connie Smith and has two children, Jackson Smith, an aspiring writer/director, and Emily Smith, a recent college graduate exploring a career in animal rescue.

**MEGAN OPPENHEIMER**'s **(Costume Designer)** experience spans both mediums and genres. With a background in fashion, Oppenheimer learned historical costuming in theater before focusing on film and television.

In the world of features, she is a familiar fixture on the festival circuit, debuting on Kate Melville's "Picture Day," which snagged a nomination for the Discovery Award at the Toronto International Film Festival, and more recently costume-designing "Operation Avalanche," a Best of NEXT! nominee at the Sundance Film Festival that also garnered Oppenheimer a nomination for achievement in costume design at the Canadian Screen Awards.

Oppenheimer's portfolio also includes the oddball comedy "People of Earth," executive produced by Conan O'Brien and Greg Daniels for TBS, and, most recently, the supernatural hit series "Locke & Key" for Netflix.

Outside of film and TV, she has worked at some of the finest theaters in the world, including the National Theatre in London, the Lithuanian National Opera and Ballet Theatre in Vilnius, and the Canadian Opera Company in Toronto.

A native of Buffalo, New York, **DAVID RENNIE, ACE (Film Editor),** has cut more than 25 feature films in his almost 30-year career, with a strong foothold in comedy. He edited Mike Judge's cult sensation "Office Space" and went on to work extensively with directors such as Jon Turteltaub ("Last Vegas," "National Treasure: Book of Secrets," "The Kid," "3 Ninjas"), Andy Fickman ("You Again," "Race to Witch Mountain"), Greg Mottola ("Keeping Up with the Joneses"), and Phil Lord and Chris Miller ("22 Jump Street").

He is currently working with director Josh Greenbaum on "Strays" for Universal Studios.

**DAN ZIMMERMAN, ACE (Film Editor),** has an extensive list of work that includes "The Christmas Chronicles" series, "Maze Runner" series, "Predator" series, "The Dark Tower," "A Good Day to Die Hard" and "The Omen." His recent work can be seen in the upcoming "Chupa" for Netflix.

**JOHN DEBNEY (Composer)** is the ultimate film-music character actor. In equal demand for family films such as "Elf" and adventure films like "Iron Man," he received an Academy Award® nomination for best original score for the powerful and poignant "The Passion of the Christ."

Debney is an agile jack-of-all-genres, composing for comedies ("Bruce Almighty"), sci-fi action

("Predators"), horror ("Dream House"), and romance ("Valentine's Day") with the same confidence and panache. Debney is also known for his work in such films as "The Princess Diaries," "Sin City," "Liar Liar," "Spy Kids," "No Strings Attached," "The Emperor's New Groove," "I Know What You Did Last Summer" and "Hocus Pocus."

Debney's work also includes Disney's "The Jungle Book," directed by Jon Favreau; Fox's "Ice Age: Collision Course," directed by Mike Thurmeier; Twentieth Century Fox's award-winning musical "The Greatest Showman"; Paramount Pictures' family adventure feature "Dora and the Lost City of Gold"; and the Warner Bros. comedy "Isn't It Romantic," starring Rebel Wilson. Most recent for Debney is "Come Away," directed by Brenda Chapman, starring Angelina Jolie and David Oyelowo, and Netflix's first original live-action musical "Jingle Jangle: A Christmas Journey," for which his score was shortlisted for the 93rd Academy Awards. Upcoming releases include Paramount's "Clifford the Big Red Dog," Lionsgate's Kurt Warner story, "American Underdog," and Jennifer Lopez's new romantic comedy, "Marry Me."

Born in Glendale, Calif., Debney studied composition at the California Institute of the Arts, when he went to work writing music and orchestrating for Disney Studios and various television series. He won his first Emmy® in 1990 for the main theme for "The Young Riders." He has since won three more Emmys ("Sea Quest DSV") and received nominations for a total of six. Debney has scored numerous episodes of "The Orville" for Seth MacFarlane, including conducting each recording session with a nearly 100-piece orchestra. His foray into videogame scoring—2007's "Lair"—resulted in a BAFTA nomination and a best videogame score award from the International Film Music Critics Association.

Debney has collaborated with acclaimed directors as diverse as Robert Rodriguez, Garry Marshall, Mel Gibson, the Farrelly Brothers, Jon Favreau, Jim Sheridan, Ivan Reitman, Peter Chelsom, Rob Cohen, Brian Robbins, Tom Shadyac, Sam Raimi, Adam Shankman, Howie Deutch, Renny Harlin, Peter Hyams, and Kenny Ortega. In 2005 he was the youngest recipient of ASCAP's Henry Mancini Career Achievement Award.

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